


I S T O R I A



**Peter Kennedy
with John Hughes
Selected Works
1978-1986**

Front cover:
On Sacred Land 1983-86
(Detail)
Oil on canvas
270 x 840cm



First of all I think that all the bodies ought to move according to what is ordered in the *istoria*. In an *istoria* I like to see someone who admonishes and points out to us what is happening there; or beckons with his hand to see; or menaces with an angry face and with flashing eyes, so that no one should come near; or shows us some danger or marvellous thing there; or invites us to weep or to laugh together with them. Thus whatever the painted persons do among themselves or with the beholder, all is pointed toward ornamenting or teaching the *istoria*.¹ Alberti, *Della Pittura*, 1435-36.

It may seem rather odd to begin a catalogue essay on the work of one of the radical Australian artists of the post-war generation by referring to the somewhat esoteric writings of an art theorist of the early Italian renaissance and, indeed, it is not my intention to pursue the connection in anything other than the most superficial terms. *Istoria* was, however, a term which became inscribed into art practice (and was subsequently bastardised in much nineteenth century history painting) as a result of Alberti's theoretical treatise and it is this term which has been chosen as the title of the present exhibition.

The treatise, *Della Pittura*, is underpinned by the notion of *istoria* which might best be described as a formidable renaissance theory of *representation*. First and foremost, it was seen as a *visual arts* form of representation, and it carried within it both the sense of constructing history *and* of telling stories ([*h*]istoria). Implicit is the sense of a visual arts practice which is both monumental and dramatic: it was to be seen, quintessentially, as a theory about the visual representation of people and their affairs, constructed by artists of imagination, of intellectual depth and probity, of moral rectitude, and, of course, of considerable technical skill. *Istoria*, therefore, could roughly be seen as the accumulation of knowledge and, in Alberti's case, in a visual form, but knowledge accumulated from both imagined events *and* from events that were supposed to be true.

Our modern sense of *history* develops around about the time that Alberti was inscribing *istoria* as a visual form of representation. Raymond Williams has said that "...from C15th *history* moved towards an account of past real events, and *story* towards a range which includes less formal accounts of past events and accounts of imagined events"². Thus, in a fairly specific sense, I am wanting to re-use the notion *istoria* to describe a kind of visual arts practice which structures its representations by incorporating both the discipline of history (the recounting of real events) and the story-telling mode (a narrative account which may well incorporate events conceived of as being in the imagined as well as in the real world).

There is a sense, of course, in which *istoria* fits rather neatly into current visual arts theory insofar as, in modern terms, constructing an *istoria* is manifestly an ideological practice. If we pursue Williams's definition of history, he goes on to make the point that one of the modern senses of history is one which gives stress to the notion of human *self-development* where

"*history* loses its exclusive association with the past and becomes connected not only with the present but also with the future."³ History, in this model, might reasonably be described as being split into two mutually dependent concepts, namely the way in which real historical forces act upon subjects, and the way in which those subjects (self-conscious individuals) interpret and react to those forces. And perhaps we can take this out a little further to incorporate the notion of a range of ideological positions being brought to bear upon historical events where, as Rosalind Coward and John Ellis state:

Ideology can be seen as the form of representation that society gives to itself, on condition that this representation is seen as an active process of production within material instances, as a material force comprising 'the perceived, accepted, suffered cultural objects: objects of [men's] world' [Althusser, *For Marx*, p.233].⁴

Stemming from this, the re-inscription of *istoria* as a functional term to describe a particular method of visual representation can work in a modern sense if we are prepared to see the concept as one which is not merely one which is illustrative of historical events but is actively constituting the way in which those events are to be seen. I am wanting, therefore, to utilize the term *istoria* to describe a manifestly ideological visual arts practice in which the story-telling function is used to articulate a particular view of the way in which real historical events have occurred and have acted and are acting upon us. It seems reasonable to use the term *istoria* in this way: the link to the Albertian concept is not quite so attenuated so long as we recognise that Alberti did not see the theory as one solely based upon mimesis but rather as one in which the imagination was to play an important part.*

I want to retain the sense of the monumental and the dramatic from the traditional view, and to maintain the concept of narrative which seems to me to be indispensable to the didactic nature of *istoria*. Above all I would want to retain the sense of moral purpose which is evident in *Della Pittura*, and which is clearly a function of the paintings in the present exhibition. Peter Kennedy's sense of moral purpose and political commitment is exemplified in the interview he gave to Geoffrey de Groen in *Conversations with Australian Artists* where he talked cogently in favour of an art of social and political intent.⁵

In this exhibition, we see the three major works which Kennedy, in collaboration with the film maker John Hughes and others, has produced in the period 1978-1986: the two banners and videotapes which make up *November Eleven: An Australian History*, and *On Sacred Land*, a work which was conceived as part of the *Australian History* series, although Peter Kennedy has acknowledged in conversation that there does appear to be a fairly significant shift both in intention and form in the latter work. The large drawings in the exhibition represent a further departure.

If we begin by looking at *November Eleven* it is clear that Kennedy has adopted an

Peter Kennedy's Istoria

approach which is at once discursive and declamatory. The ostensible subject is of course the dismissal of the Whitlam government on November Eleven, 1975 but in no sense can one describe the works as purely history painting, recounting in an illustrative manner the events of the day. Kennedy has chosen a particular visual arts vehicle, the traditional trade union banner, on which to generate in text and visual image a stridently oppositional message and, both in figurative and literal terms, the tone of the declamatory message is clearly cast. We are under no illusions about the political position of Kennedy and film-maker John Hughes in these works — their position is declared, and this becomes an active force in the representation, part of the *istoria*, if you like. The oppositional message of the banners, the sense of solidarity — “Fight for Australian Independence”, “The History of Struggle of the Australian People Inspires Today’s Struggle for Australian Independence”, and “Nothing is more Precious than the Struggle for National Independence and Freedom” — these are well matched in the videotapes.

In the catalogue notes to the exhibition *Eureka!*, which was shown in London in 1982, Kennedy outlined what he saw as the message of November Eleven:

The events of November 11, 1975 are important in the context of Australian history for what they reveal of the underlying power structure of Australian politics and Australian culture. In the 1890s Australia’s constitution was written to unite the interests of British imperialism with those of an emerging national elite. What is revealed most fundamentally in 1975 is the degree to which Australia lacks real independence and faces continual threats to its existing forms of sovereignty. Constituting these threats are the interests of a national, ruling elite and the economic and military ambitions of the US.¹

November Eleven, therefore, becomes the ground upon which the various aspects of this struggle can be mapped out. We are dealing with a real historical event and this is referred to extensively in the videotapes in which the chief protagonists are clearly in evidence. The crowd scenes depicted on the banners are derived from photographic images and this helps to forge a strong link between the filmic reconstruction of the event, and its structuring forces, and the banners which are a traditional symbol of opposition and union solidarity.

As Nancy Underhill has noted, the first videotape is much more straightforward than the second, “setting up an immediate gut reaction about November 11, 1975.”² and she says: It shows power-broking, blatant playing to the crowd — nothing subtle at all. Indeed one of the newsclips that is shown is the very crowd Kennedy time-froze on the [Melbourne] banner ... Familiar footage also shows Whitlam, Fraser, and Anthony each, in their way, haranguing and cajoling the crowd. Ed Clark, America’s ambassador, chants in a Texan drawl, “Our friendly Australian landlord” about the US communications station at Pine Gap. Only John Kerr is silent, busying himself reviewing troops and laying Remembrance

Day wreaths, bedecked in those remnants of nineteenth century diplomacy, a top hat and morning suit.”

The second videotape is more elliptical if we treat it as an historical document. Rather, its primary function is to draw connections between the protagonists and the structuring forces operating at the time. In the second banner and videotape Kennedy and Hughes are more discursive. If the first banner and videotape partake of mythologising, the second work is much more interested in *demythologising*. Kennedy puts it in the following way in the *Eureka!* catalogue:

English invasion in the 18th century and subsequent colonisation and influence has been replaced by American influence. The degree to which this influence operates is subject to America’s economic needs and its needs in the context of international super-power politics. Colonisation of the mind (cultural domination) facilitates these American economic and political initiatives. Australians continue to grapple with the effects of this form of colonisation. The events of 1975 provide a useful metaphor for visual expression of these issues.³

And the work sets out to explore this metaphor.

Before moving on to *On Sacred Land*, it is worth making mention of a formal device apparent in *November Eleven*. Kennedy appears to be keenly aware of the way in which traditional oil painting can so easily be consumed,⁴ and of the problems which the painter has with the phenomenon of reification. The problem is extremely well articulated by Edward Said in *The World, the Text, and the Critic* when he says:

Lukacs’ *History and Class Consciousness* (1923) is justly famous for its analysis of the phenomenon of reification, a universal fate afflicting all aspects of life in an era dominated by commodity fetishism. Since, as Lukacs argues, capitalism is the most articulated and quantitatively detailed of all economic systems, what it imposes upon human life and labor under its rule has the consequence of radically transforming everything human, flowing, processual, organic, and connected into disconnected and “alienated” objects, items, lifeless atoms. In such a situation, time sheds its qualitative, variable, flowing nature; it freezes into an exactly delimited, quantifiable continuum filled with quantifiable “things”: ... in short, it becomes space.⁵

The solution is to seek ways in which to prevent that which one produces from being immediately consumed, from being boxed up, so to speak. There is a literal sense in which this occurs in *November Eleven*: banners partake of a processual action in themselves, although Kennedy is aware that *his* work is more likely to find its place in static displays (where the question of commodity fetishism becomes a real issue — art museums are usually monuments to commodity fetishism). By setting up a dialectical tension between two media,



**November Eleven (Melbourne
Banner) 1978-1979**
A memorial tableau, oil and
needlework on canvas
274 x 305cm

painting and video, which "make" the work, the viewer is confronted with an argument which is both temporal and spatial; far from being an unholy alliance, the fact that the "text" is bound up in two fundamentally different media makes the representation one which is not destined for easy closure. Quite apart from anything else, the viewer has to take an active, temporal part in the reconstruction of the argument.

On Sacred Land functions in a similar way although the very scale of the work requires that the viewer takes a "reading", even before the spatio-temporal nature of the painting-video relationship comes into play. The pictorial logic of the painting, arbitrated both by paint handling and perspectival devices (it relies on the traditional Renaissance single, central vanishing-point) means that for an optimum reading one has to be at a particular distance from the work. But the optimum position for reading of the work is one which does not allow for the complete painting to be taken in by the eye; the perspectival device guides the eye to read the work from the centre but in so doing a quite substantial section of the work remains in one's peripheral vision, unfocussed. We have to go foraging on the outskirts of the painting for information which is brought back "to the centre" in order to make sense of the whole painting.

And what of the subject matter of *On Sacred Land*? In keeping with the notion of an *istoria*, the work is both monumental and dramatic. It takes as its principal historical event (the starting-point for the *istoria*) the landing of Captain Cook at Botany Bay which, in turn, becomes the symbol of the arrival of Europeans on land already occupied, "owned" or perhaps "known" by another people. The vehicle for the expression of this invasion is a painting commissioned by the founders of the Australian constitution (that very same elite), a history painting executed by Emmanuel Philips Fox in 1902 in England.**

Cook, in the original painting, is depicted as a conciliator, a man of power who is seen admonishing his potentially unruly sailors not to shoot the gathering group of aborigines. Kennedy works on this key motif in his painting so that it becomes the centre piece of a theatrical set, in which the chief protagonists of the original painting are replaced by modern power brokers: characters depicted in the modern uniforms of power – the cloth, the silk, the suit, the khaki. The representation of these figures of authority as "conciliators" is neatly parodied by Kennedy in the representation of another parody, that of the aboriginal artist, Tommy McCrae. Kennedy works up a representation of McCrae's 1865 rendition of the response of aborigines to the English invasion which makes a mockery of the white man's high moral tone and seriousness, and exhorts us to question the nature of European settlement in Australia.

The link that Kennedy saw between *On Sacred Land* and *November Eleven* – the painting was seen as an extension of trade union banners into something like a street demo banner

now seems somewhat attenuated, especially after the several reworkings of the painting since it was first shown in Paris in 1983. Now, there is something intrinsically filmic about the painting which seems to me to be emphasised by the two gigantic hands in the foreground. While these hands can be read as a kind of gestural flourish of, say, the chorus in a play, the gloved hands seem more like those of a film editor – in there, reconstructing the fragments. And because of the central vanishing point, we take exactly the position of the editor: we are invoked to have an active part in the constructing of the history.

Immanent justice (the belief that white domination was divinely ordained) is savagely mocked – divine intervention or divine rule – the gloved hands and hob-nailed boots coming in from above, Walt Disney like – is shown by Kennedy to be stuff and nonsense, Mickey Mouse: the real struggle is ideological, a material struggle for ownership of land, of ideas, of culture. And "conciliation" which is really part of a ruthless and hypocritical struggle for power, is clearly exposed in *On Sacred Land*: if we wish for a further reminder of the power of conciliation, then Kennedy renders a distorted copy of Benjamin Duterrau's famous history painting *The Conciliation* which is a salutary reminder of the way in which the ultimate domination of one group over another has been effected in the name of reason.

On Sacred Land is, of course, a much richer work than this short commentary might suggest. The videotape, for instance, provides an eloquent critique of the idea *aboriginal* in documentary and fiction film, and gives an excellent account of the way in which the European projection of the term "aboriginal" in cultural terms has been used to justify white domination of the land and of what constitutes the concept *Australia*. Nevertheless, the commentary may make it clear that here we are dealing with something more than history painting as it has become inscribed in the art historical lexicon.

Kennedy's political position remains an optimistic one and this is well attested in the drawings which take as their starting point several lengthy quotations from a play by Edward Bond, *After the Assassinations*, cast around about the year 2030, the play looks back upon the 1980s. Although Bond's view is bleak, it nevertheless presupposes that the world still exists, and Kennedy would see that if that is so it remains possible to effect change. And while that hope remains, he would want to claim that visual arts practice was not just a mimetic practice but one that was instrumental in bringing about change.

Jonathan Holmes April 1986



November Eleven
(Sydney Banner) 1980-81
 Oil on canvas
 274 x 305cm





On Sacred Land 1983-86
Oil on canvas
270 x 840cm

Drawing No 1, 1985
Charcoal on paper
67 x 255cm

Imagine a forest where a storm
blew but only a few twigs moved
The rest are still
Most of my sons generation
had no work
Those without work are like
twigs that are still in the storm

"Choruses from After The
Assassinations"
Edward Bond

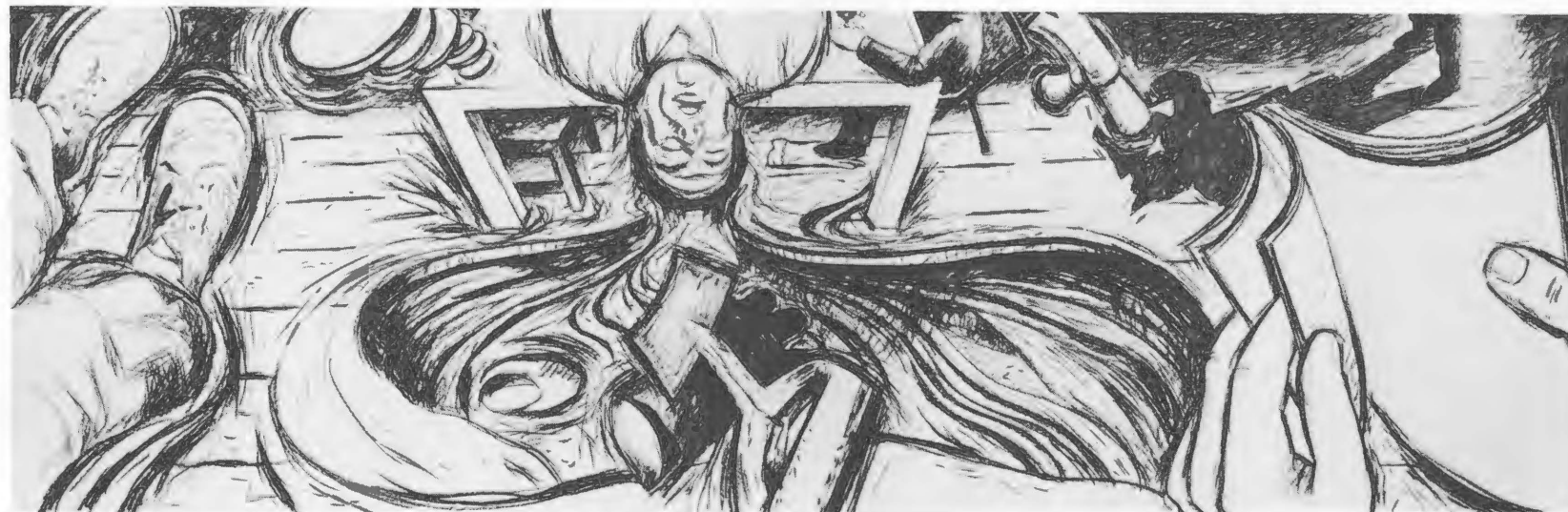


4

Drawing No 2, 1985
Charcoal on paper
80 x 255cm

Master and Servant, owner and
owned, are the four corners of
the shroud
Do the owners honour the owned?
When did you teach them to do that?
Do the workers have power?
Who gave it to them?
Then how will the workless get power!
The workless are paid but coins
are put in the mouths of the dead
Who will teach the owners to
honour the workless when they
have still not honoured the workers?

"Choruses from After The
Assassinations"
Edward Bond



5

Peter Kennedy

Born Brisbane, 1945. Resides Melbourne.

Solo Exhibitions

- 1965 Johnstone Gallery, Brisbane.
- 1970 "Neon-light Installations," Gallery A, Sydney.
- 1970 "Tim Johnson & Peter Kennedy," Gallery A, Melbourne.
- 1970 "Tim Johnson & Peter Kennedy," Gallery A, Sydney.
- 1971 "But The Fierce Blackman," Inhibodress Gallery, Sydney.
- 1971 "Luminal Interferences," Gallery A, Sydney.
- 1971 "Videotapes by Peter Kennedy & Mike Parr," Inhibodress Gallery, Sydney.
- 1972 "Trans Art I - Idea Demonstrations, Peter Kennedy & Mike Parr," Inhibodress Gallery, Sydney.
- 1972 "Peter Kennedy & Mike Parr," A Space Gallery, Toronto.
- 1972 "Peter Kennedy & Mike Parr," Nova Scotia College of Art and Design, Halifax, Nova Scotia.
- 1973 "Peter Kennedy & Mike Parr," Galerie Media, Neuchatel, Switzerland.
- 1976 "Introductions," Institute of Contemporary Art, Sydney.
- 1976 "Two Contemporary Artists: Peter Kennedy & John Nixon," National Gallery of Victoria.
- 1976 "Introductions," Experimental Art Foundation, Adelaide.
- 1980 "November Eleven," Installation No 1, Institute of Modern Art, Brisbane.
- 1981 "November Eleven," Installation No 2, Institute of Modern Art, Brisbane.
- 1981 "November Eleven," Installation No 1, Praxis, Fremantle, Western Australia.
- 1981 "November Eleven," Installation Nos 1 & 2, Ewing Gallery, Melbourne.

Selected Group Exhibitions

- 1965 "Young Contemporaries," Farmers' Blaxland Gallery, Sydney.
- 1967 "Australian Young Contemporaries," Argus Gallery, Melbourne.
- 1970 "CAS Annual Exhibition," Farmers' Blaxland Gallery, Sydney.
- 1971 "Twenty Australian Artists," Bonython Gallery, Sydney.
- 1971 "Activities," Inhibodress Gallery, Sydney.
- 1972 "Notes and Scores for Sound," Museum of Conceptual Art, San Francisco.
- 1972 "Action Film Video," Galerie Impact, Lausanne, Switzerland.
- 1972 "Summer Festival Exhibition," Reykjavik, Iceland.
- 1975 "Performance, Documents, Film, Video," National Gallery of Victoria, Melbourne.
- 1977 "Illusion & Reality," all State galleries.
- 1979 "Third Biennale of Sydney," Art Gallery of NSW, Sydney.
- 1980 "Video Mayfair," Sydney Filmmakers' Co-op, Sydney.
- 1980 "Video Tapes from Australia," Biennale of Venice.
- 1981/82 "Recent Australian Video Tapes," Tour of Japan and major Australian centres.
- 1981 "Australian Perspecta," Art Gallery of NSW.
- 1982 "Eureka!," Exhibition of Contemporary Australian Art, Institute of Contemporary Art, London.
- 1983 "d'Un Autre Continent: l'Australie, le Reve et le Reel,"
ARC Musee d'Art Moderne de la Ville de Paris.

- 1984 "Private Symbol, Social Metaphor," 5th Biennale of Sydney, Art Gallery of NSW.
- 1985 "Queensland Works 1950-1985," University Art Museum, University of Queensland.

Public Collections

- Art Gallery of South Australia, Adelaide, "Idea Demonstrations," 16 mm film.
- Art Gallery of New South Wales, Sydney "Idea Demonstrations," 16 mm film.
- National Gallery of Victoria, Melbourne, "Introductions," 3/4" video tape.
- University Art Museum, University of Queensland, "Introductions," complete project (paintings & video tape).
- Institute of Contemporary Art, London, - "November Eleven," Parts 1 & 2, 3/4" video tape.
- Tate Gallery, London, - "Other Than Art's Sake," 3/4" video tape from 16 mm film.

Selected Bibliographical Details

- Kennedy, P "Inhibodress - Just for the Record," Art Network, Sydney, 1982.
- Brook, D "Sydney Commentary: New Art in Australia," Studio International, London, February 1971.
- Brook, D "Idea Demonstrations...," Studio International, London, June 1973.
- De Groen, G Conversations with Australian Artists, Quartet, Melbourne 1978.
- Flash Art, Milan, June/July 1979.
- Howe, N "History and Development of Performance Art in Australia," working title, publication pending.
- Kirby, S "Directions in Australian Radical Art: Affirmation and Opposition," Art Network, No 5, Summer/Autumn, Sydney, 1982.
- Lippard, L R (ed) Six Years: The dematerialization of the art object, Studio Vista, London 1973.
- Lippard, L R "Out of Control: Australian Art on the Left," Village Voice, New York, October 1982.
- Lippard, L R "Get the Message - Activist Essays on Art and Politics," Dutton, New York, 1984.
- Murray, J "Australia," Art and Artists, November 1972.
- Sheridan, N Data Magazine, 1976.

John Hughes

Born Melbourne, 1948. Resides Melbourne.

Independent Film:

- 1971/2 Nowhere Game
16 mm B & W 26 minutes. (AFI Award).
- 1973/4 A Film about the Kinetic work of John Hansen
16 mm colour, 24 minutes.
- 1973 Abortion - A Woman's Decision
16 mm B & W, 30 minutes.
- 1975/6 Menace
16 mm colour and B & W, 70 minutes.
- 1980/1 Film Work
16 mm colour and B & W, 46 minutes.
(Greater Union Award, Finalist - Sydney Film Festival 1982 - Highly commended Association of Teachers of Media 1982).
- 1982/3 C.F.
16 mm colour, 30 minutes.
(Finalist Australian Teachers of Media - A.T.O.M. - Awards 1984, Certificate of Creative Excellence - Chicago 1983).
- 1984/5 Is It Working
16 mm and video, colour, 48 minutes.
- 1984/5 Traps
16 mm colour, 96 minutes.

Independent Video:

- 1974/8 Variety of community based video productions and projects with community groups.
The Trade Union Clinic, Open Channel and Melbourne State College.
- 1979 November Eleven
Co-director U-matic video, 18 minutes.
- 1981 November Eleven - Work in Progress
1" video, 19 minutes.
- 1983 November Eleven - On Sacred Land
1" video, 18 minutes.
- 1984 Changing Schools
1" video, 18 minutes.
- 1985 How does it strike you
1" video, 23 minutes.
- 1985 Acceptable Risk?

Major Exhibition of Video Work with Peter Kennedy

- 1979 Third Biennale of Sydney, Art Gallery of NSW
Penguin Awards, Melbourne.
City Square screen.
Video Mayfair, Sydney Filmmakers' Co-op.
Video Tapes from Australia, Venice Biennale.
- 1980 Institute of Modern Art, Brisbane.
Praxis Gallery, Fremantle.
Lower Storey Hall Gallery, Royal Melbourne Institute of Technology.
- 1981 Ewing and George Paton Gallery, University of Melbourne.
Recent Australian Video Tapes, Tour of major Australian centres.
Australian Perspecta, Art Gallery of NSW.
- 1982 !Eureka! Artists from Australia, Institute of Contemporary Arts, London.
Studio Access Project (in conjunction with Fourth Biennale of Sydney, 1982).
Creative Space, Chippendale, NSW.
Australian Video Tapes touring Japan.
- 1983 d'Un Autre Continent: l'Australie, le Reve et le Reel.
ARC, Musee d'Art Moderne de la Ville de Paris.
- 1984 Fifth Biennale of Sydney.
Private Symbol: Social Metaphor.
- 1985 Images of Australia - Australian Video Artists: currently touring UK and Europe. Projects UK.



Drawing No 3, 1986
Charcoal on paper
47 x 274cm

When my father looked at the stars
he thought of the holes in his pocket

"Choruses from After The Assassinations"
Edward Bond

6



Drawing No 4, 1985
Charcoal on paper
64 x 264cm

When my father looked at the stars
he thought of the holes in his pocket
When he heard the wind he
remembered his hunger when
he was young

He didn't own the machines but
they taught him how he lives

They put tools in his head
When he sat at table his elbows
knew the carpenters plane

When he held his plate his
hands knew the potters clay
When he ate his teeth knew the
cut of the harvest scythe

He walked on the street and his
feet knew the quarry floor

When he told my mother he
loved her he knew how the
bricklayer handled bricks

Look at my hands

Dead leaves on a river or stones
on the bottom

"Choruses from After The Assassinations"
Edward Bond

7

List of Works

November Eleven: An Australian History, Work in Progress 1978-1986

- 1 **November Eleven (Melbourne Banner) 1978-1979**
A memorial tableau, oil and needlework on canvas
274 x 305cm

¾" colour video tape 18 minutes by Andrew Scollo, John Hughes, Peter Kennedy
- 2 **November Eleven (Sydney Banner) 1980-1981**
Oil on canvas
274 x 305cm

¾" colour video tape by John Hughes
- 3 **On Sacred Land 1983-1986**
Oil on Canvas
270 x 840cm

¾" colour video tape 15 minutes
by John Hughes and Peter Kennedy
- 4 **Drawing No 1, 1985**
Charcoal on paper
67 x 255cm
- 5 **Drawing No 2, 1985**
Charcoal on paper
80 x 255cm
- 6 **Drawing No 3, 1986**
Charcoal on paper
47 x 274cm
- 7 **Drawing No 4, 1985**
Charcoal on paper
64 x 264cm

Footnotes

- 1 Alberti, L.B. *On Painting* (trans. and introduced by John Spencer), New Haven, Yale UP, 1975 [1956], p. 78.
- 2 Williams, R. *Keywords*, Glasgow Fontana, 1976, p.119.
- 3 *ibid.*
- 4 Coward, E. and Ellis, J. *Language and Materialism*, London, Routledge and Kegan Paul, 1977, p.74.
- 5 De Groen, G. *Conversations with Australian Artists*, Melbourne, Quartet, 1978, pp.116-120.
- 6 Arts Council of Great Britain, *Eureka! Artists from Australia*, London, 1982, p.20.
- 7 Underhill, N. "Peter Kennedy: Art on the Agenda," unpublished ms. 10 looseleaf pages, p.5.
- 8 *ibid.*
- 9 *op.cit. Eureka!*, p.20.
- 10 Said, E. *The World, the Text, and the Critic*, Cambridge, Mass, Harvard UP, 1983, pp.230-231.
* The concept *istoria* has tended to become inseparable from *history painting* and thus to become bogged down in the question of mimesis which the Alberti treatise is at pains to avoid.
** It was part of the brief for the painting that it be produced in England, presumably because it was considered that artists couldn't make history paintings in Australia.

Acknowledgements

The curator wishes to thank the artists and the following for their assistance:

This exhibition was assisted by a generous grant from the Visual Arts Board, Australia Council.

The ongoing exhibitions programme of the Centre for the Arts Gallery is greatly facilitated by a general purpose grant from the Tasmanian Arts Advisory Board.

Exhibition Curator: Geoff Parr

Catalogue Introduction: Jonathan Holmes

Catalogue Design: Lynda Warner

Poster Design: Ray Arnold

Typesetting: Photolith

Printing: Focal Printing

Catalogue published by the Centre for the Arts Gallery, April, 1986.

© Copyright 1986

The artists, the author and the University of Tasmania.

ISBN 0 85901 320 0



University of Tasmania
Centre for the Arts Gallery
Hunter Street Hobart
18 April – 16 May 1986

